

Haydn

MASTER SERIES FOR THE YOUNG

Compositions for Piano in their Original Versions

Selected and Edited by

Edwin Hughes

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JOSEF HAYDN

The lifetime of "Papa Haydn" covers one of the most eventful epochs in history. Josef was born in 1732 (on March 31) at Rohrau, Lower Austria, seven years before Maria Theresa (1740–80), Empress of Austria, ascended the throne. He died in 1809 (on May 31) at Vienna, a few days after the troops of Napoleon had occupied the Austrian capital.

Within these dates lie the wars between Prussia and Austria (1740–63), Bavaria and Austria (1778–79), Turkey and Austria (1789–91), the French Revolution, the advent of Bonaparte and his victorious campaigns against the greater part of Europe, especially Austria. But not only in the countries in which Haydn lived or which he visited, was history being made, in his day; across the Atlantic, a war of liberation from English sovereignty was followed by the organizing of thirteen colonies into the United States of America. This war-ridden eighteenth century is among the most fertile and highly developed eras in the evolution of peace-loving arts and sciences.

Music, when Haydn was born, was still a comparatively young art, lacking in the more rigorous conceptions of form. It owes to him, especially in the field of orchestral and chamber-music, the establishing of certain moulds and frames which still remain the architectural basis of musical composition. This creative and unerring sense of shape and balance is Haydn's distinguishing mark among the masters of his time, and the great heritage he left to his successors. He had given early proof of musical talent and had a fine voice which was the cause of his leaving the rural province of his birth, in 1740, and becoming a choirboy at St. Stephen's, in Vienna, where he received a musical and general education. In 1748 he lost his voice and his position in the choir. Then began a time of hardships, during which he gave lessons, played for dances and street "serenades," which latter belonged to the fashionable ways of courting in those days. He lived in the same house with the famous poet and librettist



Metastasio, whose young *protégée*, Marianna Martinez, became one of his pupils. Through Metastasio he made valuable acquaintances among musicians. The pupil grew up to be the famous Mademoiselle Martinez whom the learned English traveller and musicographer Burney heard at Vienna, in 1773, and of whose accomplishments he could not say enough. Haydn soon found an opportunity to

come in touch with rich and noble amateurs who did much for the cultivation of music by maintaining private string-quartets, orchestras and even theatrical troupes. Haydn wrote for them his first piano sonatas and chamber-music; his first opera dates from 1753, three years before the birth of Mozart, whom he survived by eighteen years, a period marked by the composition of his greatest oratorios, "The Creation" and "The Seasons."

In 1761, Haydn entered the service of the princely house of Esterhazy, Hungarian magnates of immense wealth and great culture; four masters, belonging to three generations, were his kind and generous protectors. He remained in their employ for twenty-eight years (practically the whole of Mozart's artistic career), spending the summers in Eisenstadt, Hungary, and the winters in Vienna. Paul Anton Esterhazy dissolved the orchestra in 1790, granting Haydn a substantial pension. Haydn now felt free to accept the invitation which had come from London to visit England and to conduct orchestra concerts there, also to write for these occasions a set of new symphonies. He arrived in London on January 2, 1791, and stayed in England until 1792. On his return to the Continent, he passed through Bonn, where a musician, named Ludwig van Beethoven, aged twenty-two, was introduced to him. He thought so much of the young man's talents that he caused Beethoven to follow him to Vienna and study with him. In January, 1794, Haydn paid a second visit to London, where the same honors and pecuniary gains awaited him that had marked his first sojourn in England.

When Haydn returned to Vienna, in August, 1795, he was a celebrated master and rich man. Nicolas Esterhazy, son of Paul Anton, reinstalled the orchestra of his grandfather and placed Haydn at the head of it. Haydn bought a house near Vienna and enjoyed the fruits of his industry together with the homage paid to his genius. But the general unrest of Europe, particularly the revolutionary upheaval in France, made itself felt even in the quiet of Haydn's retreat. Napoleon Bonaparte had started on his dazzling round of military and diplomatic victories. In the month of January, 1797, in which the great Corsican overthrew the Austrians at Rivoli, Haydn—being intensely patriotic—wrote the famous Austrian imperial hymn, which quickly became the rallying song of a faltering populace and army.

In England, Haydn had heard wonderful performances of Handel's oratorios, and it was due to English influences that he now tried his hand at the same form of composition. "The Creation" was finished in 1798, first given in Vienna during the following year, and performed in Paris in 1800, the year of Napoleon's victory at Marengo. It was in Paris, too, that the first complete edition of Haydn's quartets was published, bearing the dedication "To the First Consul." Haydn was sixty-nine years old when he wrote "The Seasons," a

work of perennial charm and universal appeal.

Continued wars had brought with them conditions which could not fail to undermine the already declining health of an aged and sensitive person. Haydn fainted, on the 10th of May, at the sound of French cannon bombarding Vienna; his spirit was completely broken when the enemy entered the Austrian capital, three days later; and on May 31 Haydn expired with—as tradition has it—a prayer for the house of Hapsburg on his lips.

They were truly great times in which this master lived; and great were his own achievements. Music was in a formative state, and it required just such a logical, clear mind as that of Haydn to open for it ways which made possible the organic development that it received at the hands of his successors. His special domains were the orchestra and the string-quartet. Even considering his long lifetime, his productivity was amazing. Not equalling Mozart in the sensuous beauty of that composer's finest inspirations, nor Beethoven in the grandeur of conception and power of expression, Haydn's music excels in animation, grace, and polish of workmanship, which are the salient features of that unique period—marked by frills and furbelows, Dresden china and minuets—commonly known as *rococo*.

C. E

MASTER SERIES FOR THE YOUNG

In presenting this unique series, issued especially to meet the need of the young pianist for material from the master composers for the instrument, a work is put before the public which, it is hoped, will fill a long-felt want.

Each volume contains a collection of the technically easiest compositions of the master represented, arranged progressively with regard to difficulty, and edited and fingered from a thoroughly modern standpoint. The numbers included were all penned especially for the instrument by their composers, so that the edition contains none of the tasteless arrangements from operas, symphonies, string quartets, and so forth, which have disfigured many publications of like nature in the past.

Naturally, the volumes do not all represent one particular "grade" of difficulty. Chopin and Grieg, for example, wrote no specific "children's pieces," as Schumann and Tchaikovsky did, and Mendelssohn's "Pieces for Children" require a technical development much more advanced than that demanded by the simpler compositions of Bach, Handel and Mozart. Each volume may be looked upon as an introduction to the study of the individual style and characteristic manner of the composer in question.

The use of excerpts from larger compositions has been necessary in a few instances, on account of the lack of sufficient appropriate material among the composer's works. In the case of some of the older compositions, undue prolixity has been avoided by a judicious paring of the numbers.

Attention is called to the completeness and accuracy of the modern pedal markings, the observance of which will result in the development of the student's taste and ear in the direction of correct pedalling. The use of the antiquated and inexact "Ped. ★" has been done away with entirely. Where pedal marks are absent, as in the case of the Bach and Handel numbers, which were written for instruments not equipped with the damper pedal, the use of the latter is to be avoided.

EDWIN HUGHES

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Arietta in A

Allegretto (♩ = 112)

2 measures longer at the end

The musical score is written for piano in A major (three sharps) and 3/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The tempo is marked 'Allegretto' with a quarter note equal to 112 beats per minute. The dynamics range from piano (*p*) to mezzo-forte (*mf*). The score includes various musical ornaments such as triplets and trills, and is marked with fingerings (1-5) and breath marks. The piece concludes with a double bar line and repeat dots.

System 1: Treble staff begins with a half note G4 (finger 2), followed by quarter notes A4 (finger 1), B4 (finger 2), and C5 (finger 4), all under a slur. Bass staff begins with a half rest, followed by a triplet of eighth notes G3, A3, B3 (finger 4), then a triplet of eighth notes C4, D4, E4 (finger 3), and continues with eighth notes F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, 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D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C3

Minuet in E

Allegro (♩ = 152)

First system of the Minuet in E score, measures 1-12. The music is in E major (three sharps) and 3/4 time. The tempo is Allegro (♩ = 152). The first system contains measures 1 through 12. The right hand features a series of eighth-note triplets and sixteenth-note patterns, while the left hand provides a steady accompaniment of eighth notes. Dynamics include piano (p) and mezzo-forte (mf). Fingerings are indicated by numbers 1-5. A trill (tr) is marked in measure 10.

Trio
Minore

Second system of the Minuet in E score, measures 13-24. The music transitions to E minor (three sharps) and 3/4 time. The tempo remains Allegro. The first system of the Trio section contains measures 13 through 24. The right hand features a series of eighth-note triplets and sixteenth-note patterns, while the left hand provides a steady accompaniment of eighth notes. Dynamics include piano (p) and forte (f). Fingerings are indicated by numbers 1-5. A trill (tr) is marked in measure 10.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It features a piano and a violin. The piano part is in G major (one sharp) and 3/4 time. The score includes dynamic markings such as *cresc.*, *mf*, *sf*, and *p*. The violin part has fingerings and bowing indications. The piano part has a 5 in the bass line at the beginning.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass Clef, in the key of D major (indicated by two sharps: F# and C#). The time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first staff features a melody with a trill (tr) and a triplet (3). The second staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, ties, and fingerings.

The musical score for "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky is presented in a single system. The key signature is D major (two sharps) and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as slurs, ornaments, and dynamics. The melody features several ornaments, including mordents and grace notes, and is marked with dynamics like *p* (piano) and *mf* (mezzo-forte). The bass line provides a harmonic foundation with chords and single notes. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The overall style is characteristic of late 19th-century Romantic music.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is D major (two sharps: F# and C#). The time signature is 2/4. The music is in common time (C). The score consists of two systems. The first system has four measures. The second system has four measures. The melody is written in the treble clef, and the piano accompaniment is written in the bass clef. The piano part features a prominent bass line with a 2/4 time signature. The score includes various musical notations such as triplets, trills, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). The lyrics "The Rose Tree" are written below the melody.

La Roxelane

Air with Variations

Allegretto (♩ = 72)

First system of musical notation. Treble and bass staves. Key signature: two flats (B-flat, E-flat). Time signature: 2/4. Dynamics: *p* (piano). Fingering numbers are present above many notes.

Second system of musical notation. Treble and bass staves. Key signature: two flats. Time signature: 2/4. Dynamics: *con grazia* (first half), *mf* (second half), *p* (third half). Fingering numbers are present.

Third system of musical notation. Treble and bass staves. Key signature: two flats. Time signature: 2/4. Dynamics: *p* (piano). Fingering numbers are present.

Var. I

First system of musical notation for Variation I. Treble and bass staves. Key signature: two flats. Time signature: 2/4. Dynamics: *p dolce* (piano, dolce). Fingering numbers are present.

Second system of musical notation for Variation I. Treble and bass staves. Key signature: two flats. Time signature: 2/4. Dynamics: *mf* (mezzo-forte). Fingering numbers are present.

Third system of musical notation for Variation I. Treble and bass staves. Key signature: two flats. Time signature: 2/4. Dynamics: *p* (piano). Fingering numbers are present.

Var. II

First system of Var. II. Treble staff: *mf*, *cresc.*. Bass staff: *mf*. Time signature: 2/4.

Second system of Var. II. Treble staff: *f*, *mf*. Bass staff: *f*. Time signature: 2/4.

Third system of Var. II. Treble staff: *f*, *mf*. Bass staff: *f*. Time signature: 2/4.

Fourth system of Var. II. Treble staff: *f*, *p*. Bass staff: *f*. Time signature: 2/4.

Var. III

First system of Var. III. Treble staff: *p dolce*. Bass staff: *p dolce*. Time signature: 2/4.

Second system of Var. III. Treble staff: *f*. Bass staff: *f*. Time signature: 2/4.

First system of the musical score. The treble clef staff begins with a key signature of one sharp (F#) and a common time signature. The bass clef staff has a 4/4 time signature. The piece starts with a piano (*p*) dynamic. The right hand features complex fingering with numbers 5, 2, 4, 1, 2, 3, 4, 2, 3, 1, and 3. The left hand has a 4/4 time signature and a 4/4 time signature.

Second system of the musical score. The treble clef staff continues with a key signature of one sharp (F#) and a common time signature. The bass clef staff has a 4/4 time signature. The piece continues with a piano (*p*) dynamic. The right hand features complex fingering with numbers 3, 4, 3, 2, 5, 5, 4, 3, and 3. The left hand has a 4/4 time signature and a 4/4 time signature.

Var. IV

Third system of the musical score, labeled "Var. IV". The treble clef staff begins with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The bass clef staff has a 2/4 time signature. The piece starts with a piano (*p*) dynamic. The right hand features complex fingering with numbers 1, 3, 4, 3, 2, 1, 2, 5, and 3. The left hand has a 2/4 time signature and a 2/4 time signature.

Fourth system of the musical score. The treble clef staff continues with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The bass clef staff has a 2/4 time signature. The piece continues with a mezzo-forte (*mf*) dynamic. The right hand features complex fingering with numbers 1, 5, 3, 2, 3, 4, 3, and 3. The left hand has a 2/4 time signature and a 2/4 time signature.

Fifth system of the musical score. The treble clef staff continues with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The bass clef staff has a 2/4 time signature. The piece continues with a mezzo-forte (*mf*) dynamic. The right hand features complex fingering with numbers 3, 1, 2, 1, 4, 1, 2, 3, and 1. The left hand has a 2/4 time signature and a 2/4 time signature.

Sixth system of the musical score. The treble clef staff continues with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The bass clef staff has a 2/4 time signature. The piece continues with a mezzo-forte (*mf*) dynamic. The right hand features complex fingering with numbers 3, 1, 4, 3, 3, 4, 3, and 3. The left hand has a 2/4 time signature and a 2/4 time signature.

Seventh system of the musical score. The treble clef staff continues with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The bass clef staff has a 2/4 time signature. The piece continues with a mezzo-forte (*mf*) dynamic. The right hand features complex fingering with numbers 2, 5, 4, 3, 5, 1, 3, and 4. The left hand has a 2/4 time signature and a 2/4 time signature.

Var. V

138-6

9

p dolce

f *p*

mf

p

f *mf*

p

f *ff*

Finale

from the Sonata in C

Allegro (♩ = 152)

80 = 4 to ?

Handwritten: 8-116, 3-116, 12-4

Handwritten: relax

Handwritten: watch

Handwritten: watch

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

p *mf* *f* *cresc.* *p* *f* *mf* *cresc.*

lift pedal before

1. 2.

Handwritten title: *No. 1. Die Schwalbe*

Handwritten tempo: *Allegretto*

Handwritten key signature: *B-flat major*

Handwritten time signature: *3/8*

Handwritten dynamics: *f*, *p*, *cresc.*

Handwritten fingering: 1, 2, 3, 4, 5

Handwritten articulation: *acc.*, *stacc.*

Handwritten phrasing: *phr.*

Handwritten performance instructions: *4/2*, *5/2*, *3/4*

Handwritten musical notation: Treble and Bass staves, notes, rests, slurs, ties, and other musical symbols.

Handwritten musical notation: Treble and Bass staves, notes, rests, slurs, ties, and other musical symbols.

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Minuet in C

Allegro (♩ = 152)

The first system of the musical score for 'The Little Boat' is in 3/4 time, marked 'Allegro' with a tempo of 152 beats per minute. The key signature has one sharp (F#). The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a mezzo-piano (*mp*) dynamic. The melody features eighth and sixteenth notes, with fingerings indicated by numbers 1-4. Trills are marked with 'tr' and '23' above the notes. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes, often beamed together. The system concludes with a repeat sign.

This musical score is for the waltz 'The Merry Widow' by Franz Lehár. It is written for piano and violin. The piano part is in the upper staff, and the violin part is in the lower staff. The key signature has one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. The piano part features a series of chords and single notes, while the violin part provides a melodic accompaniment. The score is divided into two systems, each with a repeat sign. The first system is marked with a '1.' and the second with a '2.'. The piano part includes fingerings (1-5) and articulations (accents, slurs). The violin part includes fingerings (1-5) and articulations (accents, slurs).

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is in the treble staff, featuring a series of eighth and sixteenth notes with fingerings indicated by numbers 1-5. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The piece is marked with a tempo of "Allegretto" and a dynamic of "mf". The score is divided into measures by vertical bar lines, and the piece concludes with a double bar line.

3 2 5 4 3 2 1 2

mp
poco rit. a tempo

tr

Trio

tranquillo

First system of musical notation. Treble and bass staves. Treble staff has a 5-measure rest, then a series of eighth and sixteenth notes with fingerings 1-5. Bass staff has a 5-measure rest, then a series of eighth and sixteenth notes with fingerings 1-5. Dynamics: *mf* and *p*. Text: *la 2da volta*. A double bar line with repeat dots is present.

Second system of musical notation. Treble and bass staves. Treble staff has a 5-measure rest, then a series of eighth and sixteenth notes with fingerings 1-5. Bass staff has a 5-measure rest, then a series of eighth and sixteenth notes with fingerings 1-5. Dynamics: *mf*. A double bar line with repeat dots is present.

Third system of musical notation. Treble and bass staves. Treble staff has a 5-measure rest, then a series of eighth and sixteenth notes with fingerings 1-5. Bass staff has a 5-measure rest, then a series of eighth and sixteenth notes with fingerings 1-5. Dynamics: *p*. A double bar line with repeat dots is present.

Fourth system of musical notation. Treble and bass staves. Treble staff has a 5-measure rest, then a series of eighth and sixteenth notes with fingerings 1-5. Bass staff has a 5-measure rest, then a series of eighth and sixteenth notes with fingerings 1-5. Dynamics: *mf*. A double bar line with repeat dots is present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a 5-measure rest, then a series of eighth and sixteenth notes with fingerings 1-5. Bass staff has a 5-measure rest, then a series of eighth and sixteenth notes with fingerings 1-5. Dynamics: *p*, *mf*, and *p poco rit.*. A double bar line with repeat dots is present.

mp a tempo

tr 23

tr 23

mf

mp
poco rit. a tempo

p poco rit.

Detailed description: This page contains five systems of musical notation for a piano. Each system consists of a grand staff (treble and bass clefs). The first system begins with a piano (*mp*) and *a tempo* marking. It features a trill in the right hand (marked *tr* 23) and a triplet in the left hand. The second system continues the melodic lines with various ornaments and fingerings. The third system introduces a mezzo-forte (*mf*) dynamic. The fourth system includes a *poco rit. a tempo* instruction. The fifth system concludes with a piano (*p*) and *poco rit.* marking. The notation includes numerous slurs, ties, and specific fingering numbers throughout.

Theme with Variations

Andante (♩ = 100)

First system of the musical score, measures 1-4. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *p*. Fingerings: 1, 3, 1, 3, 1, 3, 3, 3. Pedal: 2/4.

Second system of the musical score, measures 5-8. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *p*. Fingerings: 5, 3, 4, 2, 3, 5, 4, 2, 3, 1, 2, 3, 5, 4, 2, 3. Pedal: 3, 5.

Third system of the musical score, measures 9-12. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *mf*, *p*. Fingerings: 2, 1, 4, 3, 2, 1, 4, 1. Pedal: 5.

Fourth system of the musical score, measures 13-16. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *p*. Fingerings: 1, 3, 2, 1, 2, 3, 2, 1, 3, 3, 3. Pedal: 5, 4.

Fifth system of the musical score, measures 17-20. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *mf*. Fingerings: 1, 3, 1, 3, 3. Pedal: 1, 3.

* etc.

First system of musical notation. Treble and bass staves. Treble staff features triplets and sixteenth notes. Bass staff features eighth notes and rests. Fingering numbers 3, 3, 5, 3, 4, 2, 3, 1, 2 are present.

Second system of musical notation. Treble and bass staves. Treble staff features a complex melodic line with many sixteenth notes and slurs. Bass staff features a simple accompaniment. Fingering numbers 5, 1, 2, 4, 1, 3, 2, 4, 3, 5, 4, 2, 4, 1, 3, 4, 2, 3, 1, 4, 2, 3 are present. A forte (*f*) dynamic marking is in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff features eighth notes and slurs. Bass staff features a steady eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is in the bass staff. Fingering numbers 1, 3, 1, 3, 1, 3, 4 are present.

Fourth system of musical notation. Treble and bass staves. Treble staff features eighth notes and slurs. Bass staff features a simple accompaniment. Fingering numbers 1, 1, 3, 3 are present.

Var. II
Fifth system of musical notation. Treble and bass staves. Treble staff features eighth notes and slurs. Bass staff features a simple accompaniment. A forte (*f*) dynamic marking is in the bass staff. A mezzo-forte (*mf*) dynamic marking is in the treble staff. Fingering numbers 4, 2, 3, 1, 4, 2, 3, 1, 2, 4, 3, 2, 2, 2, 3 are present.

Sixth system of musical notation. Treble and bass staves. Treble staff features eighth notes and slurs. Bass staff features a simple accompaniment. A trill (*tr*) marking is in the treble staff. Fingering numbers 5, 4, 2, 1, 4, 2, 3 are present.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, starting with a treble clef and a key signature of one sharp (F#). The bass staff provides a simple harmonic accompaniment. The melody consists of several measures, including a descending scale and a series of eighth notes. The score is presented in a clear, black-and-white format.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 3/4 time, with a key signature of one flat (B-flat). The vocal melody is in 4/2 time, with a key signature of one flat. The score is written on two staves. The piano introduction consists of a series of chords and single notes. The vocal melody begins with a 'f' (forte) dynamic and includes a '1' (first ending) and a '2' (second ending). The score is labeled 'The Rose Tree' and 'The Rose Tree'.

Var. III

First system of musical notation. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. Fingerings are indicated by numbers 1-5. The bass staff has a simpler accompaniment. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). A *p* (piano) dynamic appears at the end of the system.

Second system of musical notation. The treble staff continues the melodic development with various slurs and fingerings. The bass staff provides harmonic support. A *f* (forte) dynamic is present in the middle of the system.

Var. IV

Third system of musical notation, labeled "Var. IV". The treble staff features a series of slurs and fingerings. The bass staff has a more active accompaniment. A *mf* (mezzo-forte) dynamic is indicated at the beginning.

Fourth system of musical notation. The treble staff shows a change in texture with some chords and slurs. The bass staff continues the accompaniment. A *f* (forte) dynamic is present.

Fifth system of musical notation. The treble staff has a melodic line with slurs and fingerings. The bass staff has a simple accompaniment. A *mf* (mezzo-forte) dynamic is indicated.

Sixth system of musical notation. The treble staff features a complex melodic line with many slurs and fingerings. The bass staff has a simple accompaniment. The system ends with a double bar line.

Var. V
Minore

This musical score is for a variation in a minor key, marked with a key signature of two flats and a 2/4 time signature. The piece is characterized by its dynamic range, moving between piano (*p*) and forte (*f*) sounds. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often grouped in triplets. Fingerings are indicated by numbers 1 through 5 above the notes. The score is organized into six systems, each with a treble and bass staff. The first system begins with a piano introduction, followed by a series of melodic lines in the treble and harmonic support in the bass. The second system features a more active treble part with triplets and a steady bass accompaniment. The third system shows a dynamic shift, with the treble playing a more complex, rapid passage while the bass provides a rhythmic foundation. The fourth system continues with intricate melodic development in the treble and a more active bass line. The fifth system returns to a softer dynamic, with the treble playing a melodic line and the bass providing a simple accompaniment. The final system concludes with a strong, accented melodic phrase in the treble and a supporting bass line, ending with a repeat sign.

p *mf* *f* *p* *f* *p* *mf* *f*

Var. VI
Maggiore

Val. VI
Maggiore

f

A musical score for a piano piece titled "The Bird Song". The score is written for two staves, treble and bass clef. The melody is in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece is marked with a tempo of "Allegretto" and a key signature of one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a final chord in the bass staff.

A musical score for the song 'The Rose Tree'. It consists of two staves. The upper staff is in treble clef and contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and contains a bass line with similar note values. The music is written in a simple, folk-like style. The title 'The Rose Tree' is written in a decorative font at the top of the page.

Sonata in G

Allegro con brio (♩ = 116)

First system of musical notation. Treble and bass staves. Treble staff begins with a half note G4, followed by a triplet of eighth notes (A4, B4, C5) and a quarter note D5. Bass staff begins with a half note G3. Dynamics: *mf* (first measure), *p* (third measure). Fingering: 3, 1 (triplet); 2, 1 (quarter notes); 1, 2 (quarter notes). Pedal points: 1/3, 1/2, 1/3 in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes (D5, E5, F#5) and a quarter note G5. Bass staff features a half note G3. Dynamics: *cresc.* (first measure), *f* (third measure). Fingering: 1, 3, 3 (triplet); *tr* (trill on G5); 3, 2, 1 (quarter notes); 2, 3 (quarter notes). Pedal points: 1, 1, 2, 5, 4, 3 in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes (G5, A5, B5) and a quarter note C6. Bass staff features a half note G3. Dynamics: *mf* (third measure). Fingering: 2, 3, 3 (triplet); 1 (quarter note); 3, 1, 3, 4, 1 (triplet); 3, 2 (quarter notes); 1, 2 (quarter notes). Pedal points: 2, 2 in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes (D5, E5, F#5) and a quarter note G5. Bass staff features a half note G3. Dynamics: *cresc.* (third measure). Fingering: 1, 5 (quarter notes); 3, 3, 4 (triplet); 2, 4 (quarter notes). Pedal points: 1, 1 in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes (G5, A5, B5) and a quarter note C6. Bass staff features a half note G3. Dynamics: *f* (third measure). Fingering: 3, 1 (quarter notes); 2, 5 (quarter notes); 3, 2 (quarter notes); 2, 5 (quarter notes); 3, 2 (quarter notes). Pedal points: 5, 4, 4 in the bass staff.

1 2 4 3 2 3 3

p

5 2 2 3 4 1

f *p*

mf *cresc.* *p* *f*

tr 32 *p* *f*

tr *p*

mf *p*

This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and includes various dynamics and articulations. Fingerings are indicated by numbers 1-5 above or below notes. The notation includes slurs, accents, and specific performance instructions.

System 1: Treble clef starts with a forte (*f*) dynamic. Bass clef has a piano (*p*) dynamic. Dynamics alternate between *f* and *p*.

System 2: Treble clef has a mezzo-forte (*mf*) dynamic. Bass clef has a crescendo (*cresc.*) and then a forte (*f*) dynamic.

System 3: Treble clef has a piano (*p*) dynamic. Bass clef has a crescendo (*cresc.*) and then a forte (*f*) dynamic.

System 4: Treble clef has a forte (*f*) dynamic. Bass clef has a piano (*p*) dynamic. Dynamics alternate between *f* and *p*, ending with a crescendo.

System 5: Treble clef has a forte (*f*) dynamic. Bass clef has a piano (*p*) dynamic. Dynamics alternate between *f* and *p*, ending with a piano (*mf*) dynamic.

System 6: Treble clef has a piano (*p*) dynamic. Bass clef has a piano (*p*) dynamic. Dynamics alternate between *p* and *f*, ending with a forte (*f*) dynamic.

System 7: Treble clef has a forte (*f*) dynamic. Bass clef has a piano (*p*) dynamic. Dynamics alternate between *f* and *p*.

This page of musical notation is for a piano piece, featuring six systems of staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical elements such as notes, rests, slurs, and fingerings (indicated by numbers 1-5). Dynamics are marked throughout, including *mf* (mezzo-forte), *p* (piano), *f* (forte), *dim.* (diminuendo), *cresc.* (crescendo), and *poco rit.* (poco ritardando). Trills are marked with *tr*. The piece concludes with a final chord and a *poco rit.* marking.

System 1: *mf*, *p*, *f*

System 2: *p*

System 3: *f*, *dim.*, *mf*

System 4: *dim.*, *p*, *cresc.*, *f*, *p*

System 5: *mf*, *p*, *f*

System 6: *p*, *mf*, *poco rit.*

Minuetto

Allegretto (♩ = 112)

mf

p

mf

cresc.

f

p

f

f

p

mf

p

cresc.

mf

f

mf

dim.

p

poco rit.

*

3

a tempo

a tempo

f *mf* *f* *p*

Trio

Trio

3/4

p

1 3 5 4 1 3

tr 2

tr 2

2 4

2 4

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The key signature has one flat (B-flat). The melody is written in the treble staff, featuring a series of eighth and sixteenth notes, with some triplets and trills. The bass staff provides a simple accompaniment with chords and single notes. The score is divided into measures by vertical bar lines. The final measure of the melody is marked with a double bar line and repeat dots.

Theme
Presto (♩ = 152)

Theme (Presto, ♩ = 152). Measures 1-12. The score is in G major, 2/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. Dynamics include *p*, *mf*, and *f*. Fingerings are indicated by numbers 1-5. The section concludes with a *poco allarg. 2^a volta* marking.

Var. I

Var. I. Measures 13-24. This variation continues the melodic and harmonic ideas of the theme. It includes a *cresc.* (crescendo) marking and a *poco rit. 2^a volta* (poco ritardando, second time) marking. Dynamics range from *p* to *f*. Fingerings are clearly marked throughout.

Var. II

Var. II. Measures 25-30. This variation features a more rhythmic and technically demanding melody. It begins with a *f* (forte) dynamic and includes a *cresc.* (crescendo) marking. The section ends with a *mf* (mezzo-forte) dynamic. Fingerings are indicated for the complex passages.

This page of musical notation, numbered 29, is a piano score. It consists of seven systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The score is characterized by complex rhythmic patterns, including triplets, sixteenth notes, and eighth notes. Dynamics such as *f* (forte), *sf* (sforzando), *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo) are used throughout. Articulations like *tr* (trill) and *sf* (sforzando) are also present. The notation includes various fingerings and slurs, indicating a technically demanding piece.

Var. III

Musical score for Variation III, measures 1-12. The piece is in G major (one sharp) and 2/4 time. The notation is for piano, with treble and bass staves. Dynamics include *mf*, *p*, *pp*, *f*, and *cresc.*. Fingerings are indicated by numbers 1-5. The first system (measures 1-4) features a melody in the treble with chords in the bass, alternating *mf* and *p*. The second system (measures 5-8) continues the melody, with the bass providing harmonic support, including a *pp* dynamic. The third system (measures 9-12) shows a more active bass line with a *f* dynamic and a *cresc.* marking in the final measure.

Var. IV

Musical score for Variation IV, measures 1-6. The piece is in G major (one sharp) and 2/4 time. The notation is for piano, with treble and bass staves. Dynamics include *mf* and *f*. Fingerings are indicated by numbers 1-5. The first system (measures 1-3) features a melody in the treble and a dense, rhythmic bass line. The second system (measures 4-6) continues the melody, with the bass providing harmonic support, including a *f* dynamic.

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff has a 5/8 time signature. Fingerings 3, 2, 1, 4, 4 are indicated. Dynamics include *mf*.
- System 2:** Fingerings 3, 4, 3, 5, 3, 4 are shown. A *cresc.* marking is present in the bass staff.
- System 3:** Includes a trill (*tr*) and a triplet of 32. Dynamics *mf* and *cresc.* are used.
- System 4:** Features a forte (*f*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff.
- System 5:** Includes a piano (*p*) dynamic in the bass staff.
- System 6:** Features a *cresc.* marking in the treble staff and a forte (*f*) dynamic in the bass staff.
- System 7:** Includes a fortissimo (*ff*) dynamic in the bass staff and a piano (*p*) dynamic with a ritardando (*rit.*) marking in the treble staff.

